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ÉTUDES D'ARCHÉOLOGIE ET D'ART, par OLIVIER RAYET, *etc.*, réunies et publiées, avec une notice biographique sur l'auteur, par SALOMON REINACH, et illustrées de 5 photogravures et de 112 gravures. 8vo, pp. xvi-451. Paris, 1888. Librairie de Firmin-Didot et C^{ie}.

Olivier Rayet (born 1847, died 1887) began his archæological work by an extensive trip through Greece, the Islands, Asia Minor, Syria, the Danubian provinces, and Turkey in Europe. In 1870 and 1871 appeared his first writings, and it was then that he began his famous private collection of antiquities, and secured for the Louvre the greater part of its series of the newly-discovered Tanagra terracottas. His continual purchases and dealings with matters of practical archæology gave him a rare knowledge of works of art, in judging which he combined the knowledge of the archæologist with the taste of the born artist and the carefulness of the practical worker. With the financial assistance of the Rothschilds he executed in 1872 and 1873, amid a thousand difficulties and hardships, the excavations at Miletos. In 1874, he succeeded Beulé in his archæological professorship at the Bibliothèque Nationale, and soon after was made associate Director of the *École pratique des Hautes Études*, where he taught Greek epigraphy, ceramics, and Athenian topography. In 1879, he succeeded Foucart in the Collège de France, and, at the time of his death in 1887, had reached the most fruitful part of his career, preparing a *Topography of Athens*, a *History of Greek Sculpture*, the great monograph on Miletos, and the *History of Greek Ceramics*, lately finished and published by his friend, M. Max. Collignon. The most popular and well-known of his works is that entitled *Monuments de l'Art Antique*, which contains such admirable monographs and reproductions of the finest works of Egyptian and Greek art. Although cut off at the time when he was only beginning to occupy himself with works of considerable extent, M. Rayet has left many writings, and all that he wrote is of value. They are to be reprinted, with but few exceptions, in two volumes. That which is before us includes the short papers that have but little show of erudition: the second will comprise his memoirs on the Island of Kos and on Greek Epigraphy. These papers are reprinted from the *Gazette des Beaux-Arts*, *Gazette Archéologique*, *Monuments Grecs*, *Bulletin des Antiquaires*, and *Bulletin de Correspondance Hellénique*. They are accompanied by all the original plates.

The subjects of these essays are varied, but, with some exceptions, are confined to Greek archæology. The contemporary excavations are carefully criticized, especially those at Dodona, Olympia, Asia Minor, Hissarlik, Samothrake and Tanagra. There are several monographs on Greek architecture and sculpture; several reviews of important books, like Chipiez on the Greek Orders, and Benndorf on Greek and Sicilian Vases; several

studies of museums, like those of Berlin and Saint Petersburg, the latter giving him the opportunity for an interesting and valuable study on the Greek art and antiquities of the Bosphoros. Finally, there are sympathetic sketches of the lives and works of two great scholars, Adrien de Longpérier and François Lenormant. The whole volume is charming. The writer has a fascinating style and forcible thought, and carries the reader with him.

A. L. F., JR.

HISTOIRE DE LA CÉRAMIQUE GRECQUE, par OLIVIER RAYET, Professeur d'archéologie près la Bibliothèque Nationale, et MAXIME COLLIGNON, chargé du cours d'archéologie à la Faculté des Lettres de Paris. 4to, pp. xvii-420. Paris, 1888, Georges Decaux, Libraire-Éditeur.

The introduction and chapters x, xiv-xxii (end), or about one-half the volume, are entirely due to the pen of M. Max. Collignon, on whom devolved also the selection of the illustrations and the editing of the whole. Rayet, at the time of his death, had not brought his work to a state of completeness, even for the first part of the volume (chs. i-ix, xi-xiii). "His idea was to address the book to the same public of educated amateurs for which he had written his sumptuous *Monuments de l'Art Antique*; he wished a clear and substantial work that should initiate a wider public than that of the learned into the recent discoveries of a science of which he was a thorough master." As M. Collignon adds, we find here the exact and sure learning, delicate taste, deep artistic sense, and personal style which make all his writings so attractive. French writers have an ability far superior to that of any other nation in marshalling an army of facts into line, giving to each its proper position and relation, eliminating all that is superfluous, and then vivifying these facts by a broad and comprehensive judgment, a clear and simple presentation, and a judicious method. Such qualities are conspicuous in this book. It is the first attempt to write a general history of Greek ceramics in any language. Such attempts usually fail in some respects; this is an instance of remarkable success. The method employed may be partly gathered from an enumeration of the chapters: i, The first attempts; ii, Geometric ornamentation; iii, Oriental influence in Asiatic Greece and the islands; iv, Oriental influence in Boiotia and at Corinth; v, The Corinthian *ateliers* in Italy; vi, Oriental influence in the rest of Greece; vii, The unification of styles—The Athenian manufactures in the sixth century; viii, Black-figured vases; ix, Panathenaic amphorae; x, Painted terracotta plaques; xi-xiii, Red-figured vases—(1) Euphronios, (2) Sosias, Brygos, Panphaios, (3) Makron, Hieron; xiv, Vases with white background; xv, Red-figured vases of the fourth century—Vases with gild-